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alike the bounds of the world and of human endeavour, and new thoughts and forms of activity were crowding in upon men. The clever Greek, his career hitherto bounded by the offices at the disposal of one small city, might now become chancellor of an empire; all the great monarchies required every able man they could get for finance and administration; no one need limit his ambition. Alexander had put into circulation huge masses of hoarded gold, which could not fail, at least for a time, to raise the general standard of the world's well-being; every country was full of veterans returning to spend at home the spoils of Asia. Great new cities were springing up, affording endless employment to architects, to sculptors, to overseers of slaves, to men in a hundred departments of human activity; trade was seeking out new routes for itself, grasping with a myriad hands at the wealth of the East. Men's lives were becoming very full, and with this there must have come to each man the feeling as it has come with every great expansion in civilization, of the increased importance of his own individual life. A man no longer felt himself a part of his own city state, with his life bound up in the corporate life within those city walls; he felt himself a separate individual; his home might be what and where he chose to make it. There were, of course, thousands who had no such feelings, thousands who clung, actually or in idea, to the city-state, regretting the past; many, perhaps, to whom the present was actually repulsive, and who despaired of the world. But that the new philosophies arose out of despair is not easily to be believed. They arose to meet a want; and the want was a rule of conduct for the individual, who had in a great new world become conscious of the increased importance of his own individual life."

W. S. FERGUSON

Principles of Greek Art. By PERCY GARDNER, LITT.D. New York: Macmillan, 1914. Pp. xvii+352. \$2.25.

In 1905 Professor Gardner published *A Grammar of Greek Art*. Of that work the present volume is an enlarged edition, two chapters being entirely new and most of the others being rewritten.

In the preface to the *Grammar* the author said: "The present work . . . is meant principally for men of classical training, and particularly for classical teachers in schools. It is scarcely adapted to the capacities of ordinary schoolboys." These words are equally applicable to the revised edition. The book is not one for beginners, of whatever age, but rather for mature students to whom the elements of Greek art are already familiar.

The announced purpose of the book is (p. 1) "to determine the laws according to which the mind, the taste, the hand, of the [Greek] artist worked." This program leads to the discussion of very various subjects: the views of Greek and Roman writers in regard to art; the distinctive qualities of Greek temple-architecture; the relation of Greek art to Greek religion;

the "law of frontality" in early Greek sculpture in the round; space, balance, and perspective in the designs upon Greek vases; and many others. In some cases it is hard to see how the topics discussed fall within the scope of the book as defined. Is Greek dress a "principle"? Are the classes of Greek vases "principles"? Is the method of the modern numismatist "whereby it is possible to range the coins of cities in series running parallel to the fortunes of those cities" (p. 627) a "principle of Greek art"? But even if the subject-matter is somewhat heterogeneous, this does not impair the usefulness of the book.

Professor Gardner's name being a guaranty for careful scholarship and philosophic insight, I will take those qualities for granted and content myself with pointing out a few places where I venture to think he has gone astray. It is surely extravagant to say (p. 29) of Mr. Stuart Jones's restoration of the "Chest of Cypselus" (*Journal of Hellenic Studies*, XIV, Pl. I) that he "has succeeded in recreating the scenes of the chest, figure by figure." The fact that by reversing the design upon a Chalcidian vase Mr. Stuart Jones has given us a left-handed Amphiaraus, with his sword slung at his right side, is a sufficient reminder that the "restoration" in question, ingenious and valuable though it is, is far from giving us an authentic picture of the original chest. On p. 86 we read: "In the sixth century the type of Apollo is scarcely different from that of the athlete, save that his long flowing hair reminds us that the hair of the sun-god stands for the rays of the sun." The latter clause is singularly fanciful for so cautious a writer. And of course Professor Gardner knows as well as anybody that in archaic Greek sculpture the probable Apollos and the probable athletes alike have long flowing hair. It is a pity that Fig. 26 on p. 123 assigns the winged figure, *J*, to the eastern pediment of the Parthenon, whereas it certainly belongs in the western. I think it is not true, as alleged on p. 131, that the background of the "Alexander" sarcophagus is colored. The white of the background appears to be unmodified by any application. It is astonishing to find one of our most eminent authorities on Greek vases misinterpreting (p. 141) Sir Cecil Smith's illustration intended to show the development on the part of the vase-painters in the rendering of the human eye. Yet the statement that Figs. *c*, *d* are typically female is true of *c* only in black-figure work and is quite untrue of *d*, which belongs exclusively to the red-figure style. Chap. x, on "Dress and Drapery," is the least satisfactory part of the book. The assertion on p. 153 that the chlamys was worn by women as well as by men may serve as an example of its errors. In a mere matter of opinion, I should like to register a protest against the wholesale description of the Greek painted mummy-portraits from Egypt of the second century after Christ as "superficial and vulgar works." Surely the best of them do not merit this contempt. Several of those in the Graf collection show an admirable skill in characterization. Finally, I cannot accept Professor Gardner's view (p. 316) of the significance of the battle of Centaurs and Lapiths, as represented on

some of the metopes of the Parthenon. For although he does say (p. 317) "Probably Amazon and Centaur were perpetuated and stereotyped in Greek art for purely artistic reasons, because they offered the artist an unlimited number of defined and graceful problems in pose and composition," nevertheless he seems to maintain that to the Athenian public of the fifth century B.C. the centauromachy of the Parthenon meant that Theseus and his men had "made it certain that Greece should not be the prey of the barbarous races of the North, stealers of boys and women, drunken and brutal, but should be able to grow and develop in peace." From this I dissent, not because I adhere to that other view which sees in the centauromachy a mythical prototype of the victories of Athenians over Persians, but because I think it susceptible of almost complete demonstration that this old folk-tale, in the representation of which on the Parthenon the Lapiths have no advantage over the Centaurs, could not have had for the artists who designed the metopes or for their public any patriotic significance at all. But this is a difficult question, which I hope to treat more at length in the near future.

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Ovid and the Renaissance in Spain. By RUDOLPH SCHEVILL. "University of California Publications in Modern Philology," Vol. IV, No. 1, pp. 1-268, 1913.

The influence of Ovid on subsequent literature is a fascinating theme, still awaiting adequate treatment. After somewhat chequered fortunes in the later empire and early Middle Ages, Ovid's works acquired an enormous vogue at the end of the eleventh century, increased in popularity in the later Middle Ages and the Renaissance, in the sixteenth century well-nigh overshadowing even Virgil. After the middle of the seventeenth century their influence abated and is today at exceedingly low ebb.

Professor Schevill, who has already studied the indebtedness of Cervantes to Virgil (*Transactions of the Connecticut Academy of Arts and Sciences* [1908]), examines in the present volume an important epoch in the posthumous career of Ovid. While his subject centers on the Spanish Renaissance, he treats summarily of Ovid's influence on mediaeval literature in Spain, with occasional consideration of Italy and France. He shows that in *El libro de buen amore* of Juan Ruiz, in the fourteenth century, Ovid is used directly and not at second hand merely, through the *Pamphilus de amore*. He then traces the development of the "Ovidian tale" and examines the Ovidian element in Spanish lyrics of the fifteenth and sixteenth centuries. Cervantes knew Ovid well, though perhaps not directly, and Lope de Vega was familiar with the poet himself. Several appendices present texts on bibliographical material.